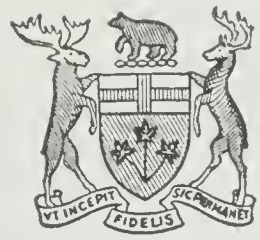
Circular S. 4C

16000

CMTC
B 73 1262
OSTDE/M-E




ONTARIO

DEPARTMENT OF EDUCATION

# MEMORANDUM

# Re Grade 13 Departmental Examination in English 1966

and

# Notes for All Teachers of Grades 11, 12, and 13 English for 1966 - 67

Digitized by the Internet Archive
in 2020 with funding from
University of Toronto

https://archive.org/details/memorandumregrad00onta_3

# DEPARTMENT OF EDUCATION, ONTARIO

## GRADE 13 ANNUAL EXAMINATIONS, 1966

## ENGLISH

3 HOURS

NOTE 1. *Specific marks for organization and style will be given for the answer to Question 6 (a) and for the answers to the two questions chosen from Part C. However, orderly presentation of material and good English are expected throughout the paper. Candidates who neglect these essentials will be penalized.*

NOTE 2. *Write on alternate lines throughout the paper.*

*Approximate Percentage Values*

## PART A

(*approximately 30 minutes*)

Answer any *three* questions from Part A

1. Describe and contrast *two* attitudes towards money which are suggested in *The Rocking-Horse Winner.*

2. State and illustrate a major point of similarity between the situation of the man in Auden's *The Average* and the situation of the man in Lewis' *The Misfit.*

3. Describe *two* ways in which Silas, in *The Death of the Hired Man,* maintains his self-respect.

3×6

4. "That's my seat; I was here first"—"Leave him alone, he isn't doing you any harm" — "Why should you shove in first?"

(*a*) What point is C. S. Lewis making in this quotation from *Right and wrong as a clue to the meaning of the universe?*

(*b*) Show that the quotation above illustrates one of C. S. Lewis' methods of arguing in this essay.

5. Explain the meaning of *one* of the following similes from LePan's *Tuscan Villa.* Show that this simile fits the thought of the poem as a whole.

*either*

". . . the sunlight perfect as a tear"

*or*

"The birds have vanished like thoughts from a calcined skull"

*Approximate Percentage Values*

## PART B

(*approximately 50 minutes*)

6. Read the following passage carefully and answer the questions which follow it.

I was feeding one of the gazelles in the public gardens.

Gazelles are almost the only animals that look good to eat when they are still alive, in fact, one can hardly look at their hind-quarters without thinking of mint sauce. The gazelle I was feeding seemed to know that this thought was in my mind, for though it took the piece of bread I was holding out it obviously did not like me. It nibbled rapidly at the bread, then lowered its head and tried to butt me, then took another nibble and then butted again. Probably its idea was that if it could drive me away the bread would somehow remain hanging in mid-air.

An Arab navvy* working on the path nearby lowered his heavy hoe and sidled slowly towards us. He looked from the gazelle to the bread and from the bread to the gazelle, with a sort of quiet amazement, as though he had never seen anything quite like this before. Finally he said shyly in French:

"I could eat some of that bread."

I tore off a piece and he stowed it gratefully in some secret place under his rags. This man is an employee of the Municipality. (203 words)

—from *Marrakech* by George Orwell.

*navvy: labourer

*Matter 12 Style 8* (*a*) In a single paragraph of not more than 80 words, write a précis of the passage above.

*2* (*b*) (i) What is the social criticism implied in the last sentence of this passage?

*5* (ii) Compare the attitude behind the criticism implied in the last sentence of this passage with Orwell's attitude towards his fellow men as it appears in his essay, *Down the Mine*.

*Approximate Percentage Values*

## PART C

(*approximately 70 minutes*)

Answer any *two* questions from Part C

*Specific marks for organization and style will be given for the answers to the two questions chosen from Part C.*

7. *Murder in the Cathedral*: State the fourth temptation. Explain why it is the greatest of the temptations to Becket. Show how, by word and deed, Becket avoids it. (NOTE. The sermon must be included as part of your answer.)

8. *Macbeth*: Answer *either* (*a*) *or* (*b*).

*either*

(*a*) "Macbeth becomes more and more isolated from his fellow human beings as the play progresses." With specific references to the play show that this statement is true. (NOTE. A summary of the plot in itself does *not* answer the question.)

*Matter* $2\times15$

*or*

*Style* $2\times5$

(*b*) Write an essay on the purposes for which Shakespeare uses animal imagery in *Macbeth*. (NOTE. At least *four* images should be discussed in your answer. Candidates are reminded that birds are animals.)

9. *The Mayor of Casterbridge*: "Hardy chose to emphasize plot at the expense of character." Agree or disagree with this statement and support your position with specific references to the characterization of Henchard.

*Approximate Percentage Values*

## PART D

(*approximately 30 minutes*)

10. Read the following poems and answer the questions below them.

### I LOOK INTO MY GLASS

I look into my glass,*
And view my wasting skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"

For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at *eve*
With throbbings of *noontide.*

—Thomas Hardy.

*glass: mirror

### THE SINGING WOMAN

There was a singing woman
Came riding across the mead
At the time of the mild *May* weather,
Tameless, tireless;
This song she sung: "I am fair, I am young!"
And many turned to heed.

And the same singing woman
Sat crooning in her need
At the time of the *winter* weather;
Friendless, fireless,
She sang this song: "Life, thou'rt too long!"
And there was none to heed.

—Thomas Hardy.

3 (*a*) State and illustrate *one* way in which these poems are similar in theme.

3 (*b*) State and illustrate *one* way in which these poems are similar in mood.

4 (*c*) Explain the metaphorical use of the four italicized words.

5 (*d*) In the poem, *An Acre of Grass,* Yeats speaks of "an old man's frenzy". What does he mean by this? Compare this idea with the idea expressed in the last stanza of *I Look into my Glass.*

# ENGLISH

## I. GENERAL COMMENTS

At the end of the 1966 marking session, the English section discussed the question paper in some detail. Comments were generally favourable. Markers liked the division of the paper into four parts, were pleased with the clear instructions to candidates, and found the marking of a half of each paper a useful way of ensuring greater accuracy.

Students continue to show the need for great care in organizing their answers to questions. They must learn to make a generalization, to illustrate it, and to elaborate upon the way illustration and generalization work together.

A fair number of excellent papers again this year revealed an intimate knowledge and a deep love of literature. Papers whose marks disappointed the writers revealed weaknesses which are summarized in this Circular.

The following suggestions and notes on answers are included, as in 1965, to assist teachers in helping their pupils to remedy weaknesses evident in many of the 1966 answer papers.

(a) Students should read a complete section of the paper before beginning to answer. This practice should prevent their ignoring the choices offered and wasting their time by answering far more questions than required. In 1966 some students penalized themselves to the extent that they were unable to finish the required questions, despite the fact that approximate answering times and approximate marks were clearly indicated on the paper.

(b) Students should learn to generalize or to draw conclusions, and should not try to make an illustration or reference do double duty as both a statement and a reference.

(c) Teachers should continue to stress that candidates would be well advised to adopt the following procedure for questions requiring fairly extensive answers:

(i) Read the entire question.

(ii) On the left side of the book (the side reserved for rough work), jot down the pertinent details (generalization or character trait, etc., followed by the incident or scene, followed by the specific part which proves the point).

(iii) Keep the various numbered or lettered sections of an answer separate.

(iv) On the right side of the book (correctly numbered), in one sentence state the purpose of the answer, normally incorporating the key words of the question.

(v) In a separate paragraph for each key word, using good English sentences, deal with the pertinent information from the left page.

(vi) Stop writing when the question is answered. Going on and on wastes time.

Students who remembered recommended logical procedures for answering questions did well on the examination. They made a statement or generalization, selected a specific incident or scene from the text, and the necessary action or speech from the scene, to prove their statement.

Deductions to a maximum of six marks were made for faulty English usage. Examples of such types of errors may be found in the composition section of this booklet.

Note: Teachers are advised to read carefully Departmental Memoranda related to the Grade 13 Examinations of 1967 as they are received in the schools.

Deductions to a maximum of five marks were made for errors in spelling. Many words on the examination paper were misspelled in the

answers. A list of the words frequently misspelled appears below.

accept
accommodate
adequate
agreeable
alienating
all right
amiable
apparition
appearance
appetizing
applied
argument
aspiration
assassination
attack
awful
bankrupt
beginning
believe
benefit
Calvary
category
cavalry
clothes
commit
comparatively
complement
compliment
daggers
delve
desecrate
disciple
disgusted
emphasis
emphasize
enemies
environment
except
existence
expect
extravagance
family
fatal
gardener
gratefully
guilt
hurriedly
hysterical
implies
indulgence
it's, its
jealousy
labourer
loneliness
loyalty
Macbeth
martyr
municipal
nourishment
obsession
occurred
occurrence
paid
penance
performed
pitifully
politeness
possessions
prominent
prophecy(ies)
prophesy(ies)
quite
receive
referring
sauce
separation
significance
similarly
simile(s)
soliloquy
speech
stubbornness
succumb
supersedes
suspicion
temper
tragedy
tries
tyrannical
weird
whispering
wilful
witch's
witches
witches'
woman
women

The words in the following groups were frequently interchanged: there, their; choose, chose; loss, loose, lose; its, it's; to, too, two; where, were; led, lead; principal, principle.

## II. NOTES ON THE ANSWERS (6 marks each)

### PART A

*Question 1*

Describe and contrast two attitudes towards money which are suggested in *The Rocking-Horse Winner.*

This question was, on the whole, well done. Most students were able to describe clearly two attitudes towards money suggested in the story

and at least to imply a contrast between the two attitudes. Two weaknesses, however, appeared in some answers. Students still need practice in illustrating their description of the two attitudes by giving precise references to the story, and in making clear, precise, two-sided statements of contrast.

The following, which earned full marks, is *an example of an organized, well-illustrated answer* with a strong statement of contrast.

> Two attitudes towards money are presented, first, by the mother and the relatives, and, second, by the author himself.
>
> The mother believes that "luck is what causes you to have money". In other words, to her a successful life is a financial success. The quest for money, for the accompanying social status, and for luxury is all-important in life. The value and purpose of love is subordinate to this. Her children are a burden on the family income and thus she resents them. The uncle, too, shares in this same craving for wealth and is astonished at Paul's ability to pick race-track winners. Money becomes an almost religious matter to Bassett, the gardener. The whole concept of horse racing and betting is symbolic of the ceaseless lust for money and material success: "There *must* be more money."
>
> The author, however, believed that man has natural, basic instincts for goodness which the forces of society have perverted. The 'false god' of money was, to Lawrence, one of these perverting instincts. The horror of the whispering, "There must be more money", and the madness and frenzy in the boy's "brilliant blue eyes" are indications of the complete unnaturalness that Lawrence saw in the search for wealth. His point is intensified when, after Paul's mother 'touches' the five thousand pounds, the voices go mad 'like a chorus of frogs'. The death of Paul, which comes about as a result of his efforts to end the frightening whispers, is Lawrence's way of showing us the destructive nature of the passion for material success. The closing statement of Oscar emphasizes that Paul is better out of a world which forces corrupting ideals and practices upon man.
>
> Thus, to the mother, money is everything; to Lawrence, it is nothing but a curse.

The following is *an example of a weak, diffuse answer*:

> The mother's attitude towards money is that there is never enough of it so that she can live in the style to which she has become accustomed. She considered herself "lucky" previous to her marriage but now must turn to some kind of amusement in order to keep up appearances. She also finds herself ill-fitted to take any employment. The son, Paul, an extremely sensitive child is perceptive to this lack of money to pay for the things the family has already acquired. He is also painfully aware of his mother's lack of love for him and the other children. To compensate for this he begins to bet on horses and, to the amazement of all, wins a great deal. This is then offered to the mother anonymously with the hope of gaining her affection and stopping the house from 'whispering'. It is, however, not enough. Money and possessions have replaced emotion in his mother to the extent that she does not recognize the frenzied condition of the boy's last efforts to win more until it is too late. The boy dies. Her heart is heavy as a stone. She will perhaps in time begin to realize her loss. But in the meantime, she is reminded that she is 80,000 pounds to the good and one poor devil of a son to the bad.

Although the student here displays considerable knowledge of the story, his answer degenerates into a mixture of relating and commenting on the story.

He describes the mother's attitude towards money well enough, but he never quite describes the boy's attitude towards money, and, of course, he makes no attempt to contrast the two attitudes. This student needs to learn to face the central problem presented by the question he is attempting to answer.

*Question 2*

State and illustrate a major point of similarity between the situation of the man in Auden's *The Average* and the situation of the man in Lewis' *The Misfit*.

For full marks the candidate had to make a clear statement of similarity between the two poems, and give either two illustrations or one illustration with a development of it, from each poem.

This question was, generally, well answered. Candidates knew the poems well, and thus were able to be specific in their illustrations. Low marks, when they occurred, resulted from the candidates' failure to establish a specific similarity *in the situations of the two men* that could be adequately supported by illustrations.

The following answer received *full marks:*

In both poems the men are forced out of their environment by the demands of society. In *The Average* a "shy and country-loving" boy has been forced by the ambition of his parents to enter a profession for which he is unsuited. As a result he finds himself "an Average Man facing the exceptional" and fails. In *The Misfit* we are presented with a man who is not made for a world that fights in wars. He has the "freeborn air of the downland" in him which holds "no world anger".

The following answer is *worth only half marks*, because the candidate has failed to *state* any similarity, and has used illustrative material which, in some cases, is too general to be of value. Some marks were given for illustrations which seemed, with some consistency, to *imply* that the situations were similar in that they indicated men out of their natural environment.

In *The Average* the man is "a hundred miles from any decent town". To complicate this, he is in a desert without provisions. The man or boy in this poem sees the exceptional. His reaction to it is, "he ran."

In *The Misfit* the man is out of place with other men around him. He is away from the crowd, the "maul" as Lewis puts it. His apparel is or seems out of order. His black coat belongs with the "black fleeced."

To the overseer this man is not a soldier but a humanitarian.

Below is a third sample.

The man in *The Average* as well as the man in *The Misfit* are both used in these poems as a point of satirical criticism. In *The Average* Auden presses the point that even with all the advantages given to the boy, he still failed to live up to the standards which his parents and the world had set for him. His "parents' toil to get him off the stingy soil" was actually not enough because he was only average. He is left miles from anyone in the "desert" while someone looks down "to see the shadow of an average man attempting the exceptional and ran".

The character in *The Average* is being portrayed to us through the views of a person observing his struggles as we also find the author of *The Misfit* observing the character in *The Misfit*. Lewis points out that this is also a man for observation as "he stands out from the maul". He does not seem "metal for killing" or "Meat for the butchery trade".

He is a man of "Velvet hands" who is gentle with animals. He wonders if he is a "shepherd or a plowman . . . . or a cowman". He still looks as though he is on his way to church. After he is gone the author wonders what has become of him. Is he buried or is he again out tending his crops looking the same as he had first seen him, "dressed in his Sunday best".

This candidate knows the poems fairly well and has written at considerable length, but *his answer earns no marks*. The first sentence of the first paragraph involves the author's purpose rather than the situations of the men; the first sentence of the second paragraph involves an insignificant generalization. Therefore the candidate has made no clear statement of similarity. His explanation in the first paragraph does not make clear whether the criticism is of the boy for failing or the parents for putting pressure on him. In the second paragraph he includes many references but does not show their relationship with the satiric criticism. Failure to support consistently a specific stand in answer to the question results in much wasted effort.

*Question 3*

Describe two ways in which Silas, in *The Death of the Hired Man,* maintains his self-respect.

Candidates were expected to be able to see that three steps were necessary to achieve a complete answer. They were to state two ways; they were to relate each way to the man's maintenance of his self-respect; they were to describe the two ways, a process which involves an illustration. An illustration does not need to be an exact quotation of a passage; it may be only an indirect quotation or a reference that takes a reader to a definite passage in the poem.

Many students were able to obtain full marks on this question, but many obtained only two of the three marks awarded to each way because they failed or neglected to analyse the steps that were necessary.

The following answers will illustrate how some candidates in their thinking failed to detail the three steps in the answer.

*Answer One (2 marks)*

Silas maintains his self-respect by telling Mary that he has come back *to ditch the meadow*. (mark obtained for illustration) He says this so that he *will be earning his keep in Warren's home, instead of being an object of charity.* (mark obtained for relating action to self-respect)

NOTE: If one compares the foregoing answer with the following, we will see that the second candidate, instead of implying a *way*, took the extra step, the third one, and detailed the way, in thinking out his answer.

*Answer Two (3 marks)*

Silas maintains his self-respect by promising *to perform some duties for his boss, Warren.* (Statement of way = 1 mark) When Mary brings Silas in, he tells her that he has come *back to ditch the meadow and to clear the pasture.* (Illustration = 1 mark) While it is obvious to Mary that the old man could hardly keep his promises, since he seems to be barely conscious of his surroundings, we understand that Silas is trying to *appear ready to earn his way,* and in this manner to keep his self-respect. (Relevance = 1 mark)

NOTE: For a successful treatment of two ways, the following answer was awarded *full marks.* (3 + 3 = 6)

*Answer Three*

In *The Death of the Hired Man,* Silas is an irresponsible and unsuccessful farm-hand; yet he does maintain his self-respect.

When he returns to Warren's farm, he has plans *to ditch the meadow and clear the pasture.* (Illustration) Although he is really now a tired broken man who could not do much work, the only way in which he can return to the farm is by *making promises to help there.* (A way) Though he has really "come home to die", his self-respect forces him to *come home with a purpose other than that of accepting charity.* (Relevance)

Another method Silas uses to save his self-respect is *refusing to go to his brother for care and help.* (A way) His brother is a rich banker and could help Silas. But Silas is the type that *"kinsfolk can't abide";* he is *"not as good" as other people,* and he is unsuccessful. (An illustration) Because of this, the rich brother would not want him; and therefore, to save his self-respect, Silas does not want his brother. *He will not shame himself by asking for help from a brother he never mentions. At Warren's farm he can work and help; at his brother's he would be begging for charity.* (Relevance)

In these two ways Silas saves his self-respect.

*Question 4*

"That's my seat; I was here first"—"Leave him alone, he isn't doing you any harm"—"Why should you shove in first?"

(a) What point is C. S. Lewis making in this quotation from *Right and wrong as a clue to the meaning of the universe?* (2 marks)

(b) Show that the quotation above illustrates one of C. S. Lewis' methods of arguing in this essay. (4 marks)

4 (a) Many students failed to realize that a concise answer was required and therefore "over-wrote". A clear statement of both the existence and the recognition of a moral law was required in the answer.

*Sample full-mark answer:*

The point that Lewis is making in this quotation is that a moral law, which we all recognize and admit, exists.

4 (b) Again, in answering this part, many candidates tended to be both verbose and repetitive. Furthermore, many neglected to state the method of argument even though the question clearly implied that such a statement ought to be included in the answer.

Although the candidate was led by the question to use the given quotation, he could have gone elsewhere in the essay. If he did so, he was then required to choose another point in the essay where the same method of arguing was used.

*Sample full-mark answer:*

> One of Lewis' methods of arguing is to give analogies or dramatizations of situation in order to make a general statement about them. In this quotation, Lewis dramatizes the petty quarrels which are part of our everyday experience. He uses these to draw the conclusion that, by quarrelling, we admit that there is a common standard of behaviour.

Actual Answers for 4 (a) and 4 (b) which did *not* receive full marks.

4 (a) C. S. Lewis is showing us that the character of people can be seen by listening to people argue. He gives these quotations as examples of how some people act. Neither person is really right or wrong because these expressions make you just as wrong as the person you are talking to.

Quite aside from the fact that the last sentence of this answer is a complete distortion of Lewis, this answer is worthless. Lewis is arguing *to* his point that there is a recognized standard *from* the illustrations of arguing.

4 (a) The point Lewis is trying to make is that there is a Moral Law which governs the human race.

This answer received only one of the two marks because the idea of recognition is not included in the word "governs". We are "governed" by the Law of Inverse Squares, but we are aware neither of being governed nor of the law.

4 (b) Lewis is using examples common to us to lead to his argument that there is some "Law of Nature" that we know of but that we do not follow. His use of pronouns such as "I", "him", "he", and "you" gives the essay universal appeal and makes the reader more sympathetic to his point of view.

This answer received only half marks (two). Although there is an attempt to elucidate Lewis' purposes in arguing as he does, there is no attempt to show that this quotation (or any other instance of the method) does, in fact, illustrate the method.

4 (b) This quotation shows us how C. S. Lewis uses men from every part of life to illustrate with quotations (as if they were talking in front of you) the points he is trying to put across to men from every part of life. Throughout the whole essay, Lewis uses good, everyday examples which simplify his argument very well.

This answer received only one mark out of four. In effect, the student has attempted only to show that the quotation illustrates a method of arguing and he has not stated what the method is. Such an approach could earn only half marks in any case, but this answer fails to show what is done with the dramatic situations which Lewis presents. However, since Lewis does, in fact, dramatize situations in order to draw conclusions about them, the answer gained one mark.

*Question 5*

Explain the meaning of *one* of the following similes from LePan's *Tuscan Villa*. Show that this simile fits the thought of the poem as a whole.

EITHER

". . . the sunlight perfect as a tear"

OR

"The birds have vanished like thoughts from a calcined skull"

An analysis of this question should have shown the candidate that a correct answer would involve three steps: an explanation of the simile on a literal level; a statement of the thought of *Tuscan Villa;* the relating of the simile to that thought.

The question was often poorly answered. In many cases, candidates omitted the first of the above steps. Similarly they often did not expressly state the thought of the poem in lucid terms, and in attempting to show how the simile fits the thought, they offered voluminous defences which bore no relation to the thought.

The following two answers received full marks:

the literal meaning of the simile = 2 marks
the thought or theme of the poem = 2 marks
relating the simile to the thought of the poem = 2 marks

*Answer 1*

In the simile ". . . the sunlight perfect as a tear", the sunlight's brilliant intensity is compared to the perfect clearness of a tear. This tear lies on a face which is made sad by the *crunching* of the soldiers of the roof tiles which ultimately signifies the passing of an order, the death of a villa. But this death is taking place in the presence of the *sunlight* originating from the *garish fire* of the *corona,* the destroying and regenerating force responsible for this. Thus the poem with its basic concept of death and rebirth is aptly fitted with this melancholy simile with its concepts of *sunlight* (destructive and regeneration force) and *fear* (lament for villa's death).

*Answer 2*

"The birds have vanished like thoughts from a calcined skull."

A calcined skull is one of which only the sun-bleached bones remain, now quite devoid of thoughts or mental activity of any sort. Just as the skull would be without thoughts, so the courtyard of the villa completely lacks any trace of the birds which used to "silver and glide" on "crossing wings".

This simile fits the thought of the poem as a whole. The thought of the simile is that all life in the villa has either died or vanished away forever. The thought of the entire poem is that wartime destruction has completed the death of the villa, which will never again be occupied.

# ENGLISH
# 1966

## PART B

*Question 6*

Read the following passage carefully and answer the questions which follow it.

I was feeding one of the gazelles in the public gardens.

Gazelles are almost the only animals that look good to eat when they are still alive, in fact, one can hardly look at their hind-quarters without thinking of mint sauce. The gazelle I was feeding seemed to know that this thought was in my mind, for though it took the piece of bread I was holding out it obviously did not like me. It nibbled rapidly at the bread, then lowered its head and tried to butt me, then took another nibble and then butted again. Probably its idea was that if it could drive me away the bread would somehow remain hanging in mid-air.

An Arab navvy* working on the path nearby lowered his heavy hoe and sidled slowly towards us. He looked from the gazelle to the bread and from the bread to the gazelle, with a sort of quiet amazement, as though he had never seen anything quite like this before. Finally he said shyly in French:

"I could eat some of that bread."

I tore off a piece and he stowed it gratefully in some secret place under his rags. This man is an employee of the Municipality.

—from *Marrakech* by George Orwell.

*navvy: labourer.

(a) In a single paragraph of not more than 80 words, write a précis of the passage above.

(b) (i) What is the social criticism implied in the last sentence of this passage?

(ii) Compare the attitude behind the criticism implied in the last sentence of this passage with Orwell's attitude towards his fellow men as it appears in his essay, *Down the Mine.*

6 (a) A. précis was marked first for content and then for style.

B. *Re marks for content.*

I. Since the passage is a narrative which emphasizes an idea through a closing piece of ironic understatement, the points required of the candidate were selected for their significance in the evolution of the narrative and in the achievement of the ironic emphasis.

II. Twelve of the following fifteen points were required for full marks for content. Of these, point No. 15 was obligatory since it carries the ironic point of the passage:

POINTS

1. Feeding a gazelle
2. live (+) gazelles look edible (+) (+ = ½ mark)
3. gazelle seemed to know my (author's, Orwell, his) mind
4. took the bread
5. did not like me (author, Orwell, him)
6. repeatedly (+) nibbled and tried to butt me (author, Orwell, him) (+)
7. thought the bread would remain if I were driven off (disappeared)
8. labourer (Arab) stopped hoeing (working) (+) and sidled over (approached) (+)
9. staring (looking)
10. in amazement
11. he finally (shyly)
12. said he could eat some bread
13. I (author, Orwell, he) gave him some
14. he gratefully (+) hid it away (+)
15. man was (is) a municipal employee

III. Penalties were applied as follows:

(a) one mark was deducted for length for every five words, or fraction thereof, in excess of 85;

(b) one mark was deducted if the candidate omitted or failed to emphasize point 15. Emphasis was normally achieved through Orwell's own device of a separate short sentence, or through the use of an appositive.

C. *Re marks for style*

1. The successful candidate was expected to put the passage into fluent sentences composed of intelligently combined ideas. He was not required to avoid the wording of the original; but where he used it, he was expected to assimilate it. Patchwork précis penalized themselves in jerkiness or incoherence.
2. The candidate was permitted to write his précis in the first person of the original passage or in the third person.

3. Since penalties for faults were deducted from the whole paper, not from individual questions, these were ignored in calculating the style according to the following scheme:

First Class
*Excellent*—Mature, skilful in sentence structure and in combination of ideas; no errors. ..... 8
*Very good* ..... 7

Second Class
*Good*—Fluent, coherent but with little freedom in combination; good sentence structure; no errors. ..... 6

Third Class
*Fair*—Stilted—sentences unvaried, transitions weak, small errors. ..... 5

Credit
*Poor*—Jerky—weak sentences, little transition, small errors. .... 4

Failure
*Unacceptable*—Poor sentences, lack of transition, errors, immaturity. ..... 3, 2, 1, 0

4. Penalties were applied as follows:
   (a) one mark was deducted if the précis was written in more than one paragraph;

   (b) one mark was deducted if the student retained the direct quotation in sentence 8, but altered the wording of the original.

D. The following précis received full marks: It has earned more than the 12 marks assigned to content and has been written with skill and fluency.

While feeding gazelles in the public gardens, I noticed that they alone appear appetizing while still alive. The gazelle I was feeding probably sensed my thoughts for he several times nibbled rapidly at the bread I offered and then tried to butt me, hoping apparently to retain the bread. An Arab labourer working nearby came and watched the scene with quiet amazement. Finally he said shyly he could eat the bread; and I handed some to this grateful municipal employee.

$$\begin{aligned} 13 + = 12M - 0^{L} - 0^{15} &= 12 \\ 8S - 0^{P} - 0^{Q} &= 8 \\ \hline & 20 \end{aligned} \qquad (80)$$

(M—matter or content; L—length; S—style; P—penalties; Q—quotation.

The following précis received 8 marks out of 20. It was assigned only 6 marks out of 12 for content and a bare pass for style. It was con-

sidered jerky and immature in sentence structure; but a nebulous sense of transition, and a freedom from small errors saved it from failure.

I was feeding a gazelle in a public garden.

Gazelles are delicious to eat and you can hardly look at them without thinking of mint sauce. The gazelle sensed what I was thinking. He ate the bread and he tried to butt me. He wanted to get rid of me and yet keep the bread.

While feeding the animal, an Arab labourer asked me for some bread.

I gave this ragged municipal employee some of the bread.

$$\begin{array}{r} 6M - 0^{L} - 1^{15} = 5 \\ 4S - 1^{P} - 0^{Q} = 3 \\ \hline 8 \end{array} \qquad (78)$$

*Question 6* (b) (i)—2 marks

On the whole this question was answered adequately.

The following answer received full marks:

> "Orwell feels that the animals in the zoo are better fed and cared for than the labourers who take care of the public parks. The actual social criticism is that man is not a very good keeper of his brother."

The following answer received one mark:

> "The social criticism implied is that a man who is working for the public authorities must obtain his food in the same way as an animal in the public gardens."

The following answer received no marks:

> "The social criticism is that some people feel that life should owe them something without work."

6 (b) (ii)—5 marks

Many candidates floundered badly because they did not answer the question directly. Answers were verbose, repetitious, and vague; they lacked specific illustrations. Many candidates failed to state a definite attitude, and many did not make a comparison.

Students should be given practice in answering such questions in a concise and definite manner.

The following answer received full marks:

> In *Down the Mine* and in the last sentence of this passage Orwell has remembered the forgotten man.
>
> Although coal is an integral part of your existence that allows men to write *Marxism for Infants,* and Orwell to be warm by his fire, very few men have

ever thought of the coal miner. Here again we have a man that allows us some enjoyment. He is the man who uses a "heavy hoe", so we might have lovely parks and yet he must beg for bread and wear rags.

The following answer received one mark because it is repetitive and vague. No specific illustrations are given.

In both this passage and in *Down the Mine,* the labourer is almost completely forgotten by society. In this passage the municipal employee is necessary to take care of the animals and the grounds. But nobody cares for him. Similarly in *Down the Mine* the miner is necessary in mining coal; and thus he is needed and depended upon by society for a source of power and heat. But here too, nobody cares for him. Both the municipal employee and the miner are necessary, but nobody really knows anything about them or cares about them. They are practically forgotten by society.

## PART C

Marks awarded to each of the two questions answered: 15 marks for content and 5 marks for organization and style.

*Question 7*

*Murder in the Cathedral*: State the fourth temptation. Explain why it is the greatest of the temptations to Becket. Show how, by word and deed, Becket avoids it. (NOTE: The sermon must be included as part of your answer.)

This question was attempted on about 90% of the papers, perhaps because its phrasing supplied such a clear organizational framework for an answer, and perhaps because adolescents, especially bright ones, are much more interested in theological issues than their elders sometimes suppose. Be that as it may, candidates who confined themselves to discussing the topics required in approximately the order and proportion indicated by the phrasing of the question usually obtained good marks.

Probably the most serious weakness encountered in the answers — aside from the perennial determination of some students to tell all they know, with small regard for relevance — was ignorance or misapprehension of the complex of theological concepts which underlie *Murder in the Cathedral.* The aspects of Thomas Becket's behaviour on which Eliot chooses to concentrate make little sense to readers unfamiliar with the Catholic teaching on spiritual pride, martyrdom, and self-surrender. While agreement is optional, understanding is mandatory.

The following answer, which received *full* marks, deals knowledgeably, lucidly, and at times elegantly with the points at issue. This candidate has realized that the temptation is not simply *to be a martyr,* but rather *to make use of martyrdom* — consciously to seek it for a selfish purpose; and furthermore, that such a prospect would appeal enormously to a spiritually proud person. Each quotation is pertinent, not merely decorative. From a considerable store of knowledge about the play, the candidate has selected only what is germane to his purpose, and expressed it with grace.

Becket himself describes the fourth temptation:

> "The last temptation is the greatest treason.
> To do the right deed for the wrong reason".

The fourth tempter was tempting him to become a martyr in order to obtain victory over his enemies and to become the object of veneration and acclaim — this, rather than as an act of sanctity and submission to God's will.

"To do the right deed for the wrong reason" is Becket's strongest temptation for several reasons.

His own personal background has predisposed him to vulnerability to the double temptation of revenge and veneration. After all, he was "the Cheapside brat" whose climb to fame had developed pride, "confirmed by adversity". He was "despised and despising, always isolated/. . . . Never one of them, always insecure" This was his great opportunity. He who "loathed . . . . temporal power/. . . . Desiring . . . . subjection to God alone" could meet and conquer his foes — the king, the barons, his insecurity, at one fell swoop, and yet still satisfy his ambition.

Again it is the greatest temptation because it concerns that part of him which is most personal, most precious, for an intellectual, reasoning person as himself, most inviolate, — his own will. To conquer this temptation demanded the greatest self-conquest, submission, total submission of his will to God. And his own will, highly developed and so very strong, had brought him to this point in his pursuit of sanctity. Now it must be discarded as well. In a sense, this was his spiritual martyrdom. He was being asked to die, all the harder because it was *HIM,* not his body, which was being asked to annihilate itself. To be able to avoid this and still be a martyr was overwhelmingly easier in alternative.

Becket's first reaction, when confronted by the tempter's repeating Thomas' own words "They know and do not know . . ." is to despair. He cries out in deep personal agony. "Is there no eternal crown to be won?" He is torn between desire for martyrdom and desire for sanctity, for he finally realizes they are not the same. He seems to be faced with a dilemma. He does not know what to do. Then the chorus, the tempters, the priests speak out. The tempters say that he is "blind, obstinate intent / On self-destruction." Then when they have all finished, the Chorus ending in a plea "Save yourself that we may be saved, destroy yourself and we are destroyed", Becket reveals that he has found the answer "The meaning is plain . . . . The last temptation is the greatest treason. / To do the right deed for the wrong reason." He now knows submission to the will of God is the answer. Self-abnegation of his will is the solution. Then in his sermon he explains to his people, and thus to us, the nature of martyrdom, its double flower of pain and sorrow, its necessity to cleanse and heal; its fruition in total submission to God's will. He tells of St. Elphage, of the protomartyr St. Stephen, warns of his own death, and predicts there will be others.

When the knights are about to kill him Becket says that they are not killing him because he is Becket, but because of what he represents, thus removing emphasis from himself, proving his submission, placing himself on the edge, not the centre of the wheel.

Becket's action which proclaims his submission is his having to be dragged into the church, and ordering the doors to be opened because they represented the entrance to grace and he would keep no man out, even at the cost of his own life. He did not have them opened in order to become a martyr. His submission was complete.

By contrast the following answer, which received *credit* ranking, derives such structure as it has from the candidate's having sketched a quick plan on the left-hand page, in which he copied and underlined the key words from the question: *"State . . . greatest . . . avoids . . . words . . . deeds . . . sermon"*. However, he never does state the temptation; while he does undertake some comparison of the fourth temptation with the preceding three, he over-simplifies them all drastically; he simply has not grasped the heart of the matter.

The fourth temptation is that of merely following through on the course he has begun. If Thomas continues to defy Henry it is inevitable that he will be killed. Then in reward for this great devotion to the church, he will surely be taken to heaven as a saint and from these lofty heights he will be able to look down in scorn at his enemies. He is tempted to do the right deed for the wrong reason.

This temptation is the greatest for Thomas to overcome. The other temptations were easily rejected because Thomas realized that since time does not stop or turn twice to the same place he could not be gay Tom again, because he realized that temporal power, such as that of Chancellor, is fleeting, and because he loved Henry the man so much that he could never betray him even if he did trust the barons. However this last temptation was the present course and it was difficult to see another. The first three temptations had been met before and partly dealt with, but this fourth was totally unexpected and he had no ready defence.

The fourth temptation was based on Thomas' strong pride. We are told of this characteristic first by the priests who wonder how peace can come between the hammer and the anvil. We see it when he is tempted to become Chancellor again. Thomas, holding the keys of heaven, refuses to think of stooping to temporal power. His answers to all the temptations are a proud imperious "no".

Until that time his pride had been the ruling factor in his life and its roots were strong indeed.

Thomas does overcome this temptation, and in the end he rises triumphantly above himself to find the centre of God's will.

When the tempter mockingly repeats the words "action is suffering and suffering action" Thomas realizes that he, the agent, must suffer in order that the action be completed. In his soliloquy following the temptations he decides that to do the right deed for the wrong reason is not enough. He understands that he cannot will himself to become a martyr but that it is something of God's doing. He must put himself in the centre of God's will and all will be well.

In his Christmas sermon he tries to tell the people so they too will understand and consent that God's will may be done. He first reminds them that at Christmas the Christian both rejoices for Christ's birth and mourns for his death. He points out that strange opposites are also true for martyrs who are men that have been exalted after first making themselves low. He then reminds them of the promised peace and warns them that it is not peace as the world gives. Having made this clear he goes on to explain about martyrdom and the way it must come to be. He says that martyrs are not made by man but by God and the only true martyr is the one whose will is at one with the will of God.

His words are put to the test when the knights appear. He refuses to flee and tries to convince his priests of how he feels. He says that his whole life had been leading toward this time. He would not be martyred unless it was in God's will, and if it was in His will he need not fear.

Thus Thomas met death, not by his own proud wish but by a desire to make his will and God's will the same.

*Question 8 (a)*

"Macbeth becomes more and more isolated from his fellow human beings as the play progresses." With specific references to the play show that this statement is true. (*Note*: A summary of the plot in itself does not answer the question.)

The isolation question was generally well received by all candidates across the province. Many candidates realized that isolation in the play is more than physical and wrote intelligently on the themes of moral and psychological isolation as Macbeth turned toward evil from normal human behaviour. Good candidates supported their answers by pertinent quotations correctly integrated. Most candidates earned their first content marks by describing the initial situations of harmony beween Macbeth and those around him in the first scenes of the play. Further marks were accumulated by tracing the growing isolation of Macbeth to its dramatic height at the end of Act V.

Some weaknesses noted were the following:

(a) Few candidates took time to plan their answers on the left-hand unruled pages, and as a result many answers lacked organization and unity. This lack of planning is reprehensible when twenty-five per cent of the marks are awarded for style.

(b) Many candidates failed to follow the warning note and proceeded to summarize the play.

(c) Most candidates followed a sequential organization in writing about the isolation but frequently neglected the "more and more" consideration.

(d) Many candidates went off topic, digressed, and lost marks. Some candidates wrote about tragedy, nemesis, and deterioration of character rather than isolation of character.

(e) Many candidates this year did not seem to be aware of the need for specific detail and illustration to support the statements showing the isolation of Macbeth.

The following answer was considered satisfactory.

At the beginning of the play, we are introduced to Macbeth as a noble warrior who is loved by his king, his wife, and his countrymen. Duncan calls him a "peerless kinsman", his wife joyously greets him on his return to the castle after being honoured as Thane of Cawdor, and the sergeant hails him as "brave Macbeth". The prospects for the future seem bright for this noble man, his happiness seems assured.

However, brave Macbeth will not be content with the mere happiness of friendship and honour. He desires power. The three hags prophesy that he will be king, and as they were right concerning the title of Thane of Cawdor, he is sure that this prophecy too will be fulfilled. The "black and deep desires" of ambition take possession, and Macbeth embarks on a course of murder and bloodshed during which he becomes estranged from all human friendship.

The first step is the murder of Duncan. By this act, Macbeth violates the laws of hospitality, friendship, and honour. He excites the suspicion of Malcolm and Donalbain who formerly trusted him but now flee to England and Ireland respectively for safety. He also arouses the distrust of Banquo who was once his best friend, but he wins the crown and still has the love of Lady Macbeth.

Now that he is king, Macbeth is plagued by lack of sleep and by constant fear that Banquo will endanger his rule. "Our fears in Banquo stick deep" he tells us, and for that reason he arranges for Banquo and Fleance to be murdered. Although Fleance escapes, Banquo, supposedly his best friend, dies. Thus he is cut off from another human association, and at the same time loses a powerful and influential ally in Scotland.

His once beloved wife reproaches him for his aloofness. "How now, my lord, why do you keep alone . . .?" she asks. The mildness of her words — a startling contrast to her former harsh dominance — indicates a disintegration of the strong tie that once bound them.

On the evening of the murder, Macbeth plays host at a "solemn supper" the purpose of which is to consolidate his position in the kingdom. The appearance of Banquo's ghost upsets Macbeth. He blurts out dangerous admissions that arouse the suspicions of his guests, weakening rather than strengthening his position and widening the rift of isolation between the king and his thanes.

Macduff, increasingly distrustful of Macbeth since the death of Duncan, has not only avoided Macbeth, but has fled to England hoping to join with Malcolm in an invasion of liberation against the tyrant. Macbeth, who trusts no one: "There's not a one of them but in his house I keep a servant fee'd", hears of this flight and this combined with the witches' warning to "beware Macduff" causes him to vent ferocious vengeance on Macduff's household. With this act he alienates the last vestiges of support in the kingdom and brings his

own eventual destruction at the hands of Macduff, who was not "of woman born".

Lady Macbeth becomes very ill and eventually dies leaving Macbeth completely alone. Confronted with an invading army led by former friends and allies, and supported only by those under duress Macbeth realizes his own misery and isolation. His old age will not be accompanied with "honour, love, troops of friends". In their place he will have "Curses, not loud but deep." His life is no more than "a tale told by an idiot . . . . signifying nothing."

Macbeth's story ends as he comes face to face with Macduff. He is given some dignity at the end but there are few who mourn his passing. As he went forward seeking power and security, destroying those who stood in his way he lost his king, his wife, his friends, becoming more and more isolated from humanity and morality. In ultimate isolation it can be said that he even lost his own soul.

*Question 8(b)*

Write an essay on the purposes for which Shakespeare uses animal imagery in *Macbeth. (Note.* At least *four* images should be discussed in your answer. Candidates are reminded that birds are animals.)

The best answers to this question began, in good essay style, with a general definition of the purposes of imagery as used by Shakespeare in *Macbeth,* and then went on to support this generalization with a full discussion of at least four animal images, relating them fully to the purposes defined. The relation was best shown by students' explaining both the literal and the symbolic implications of the image.

Answers which failed to discuss general purposes could not earn full marks; however, answers which included specific images, fully related to a clearly implied purpose, could earn up to a first-class mark. The following answer was worth full marks.

The Elizabethans believed that there was a law of universal order. If the order was changed or disrupted in a microcosm, this change was also reflected in the macrocosm. This chaos in the affairs of men affected the order of the entire universe and the effect was most apparent in nature.

One of the ways in which Shakespeare uses animal imagery in *Macbeth* is to show and intensify the disorder brought about by Macbeth.

One of the best examples of this is in the scene in which an old man and a Scottish noble talk. The disruption of the natural order brought about by Duncan's murder is reflected in the behavior of his horses. They have gone mad and have devoured each other. This is obviously an "unnatural" and chaotic act.

In the same scene the old man says that he saw an owl kill a falcon. This again is a disruption of natural order since in the animal kingdom the falcon is a much more kingly and royal animal than the owl.

Shakespeare also uses animal imagery to create atmosphere. When Macbeth is committing the murder, owls can be heard to shriek. This eerie sound adds to the horror of the deed. In his soliloquy in which he sees a dagger, Macbeth speaks of death having a wolf for a sentinel. The wolf is regarded as a predator and thus is in keeping with the imagery of evil and hell.

When Lady Macbeth has dismissed the servant who has told her that Duncan is coming to her castle, she compares him to a hoarse raven. Since the raven is a bird of ill-omen, this foreshadows the evil deed that is about to be committed.

At times Macbeth is compared to animals. After he has been victorious in battle, he and Banquo are described as lions. It is said that they were as much dismayed by the enemy as that beast is by a rabbit. Later in the play, when Macbeth has decided to fight outside his castle, he compares himself to a bear tied to a stake. This is a good parallel to his situation. Just as the bear cannot ultimately escape, so too Macbeth is doomed, but at least both the bear and Macbeth can fight fiercely till they are killed.

Shakespeare uses animal imagery to create atmosphere, describe a thing more clearly and to intensify the theme of evil and chaos.

Students who answered this question poorly may have gone astray in several ways: they may have failed entirely to discuss the purposes either in general or specific terms; they may have discussed the characteristic of the animal without commenting on its figurative relation with the play; they may have misread the question and wasted time talking about other than animal images; or they may not have known enough about imagery to narrow it down to animal imagery. However, many chose to answer this question out of specific knowledge and did well.

Judging from the results of this question, it would seem that students generally are weak in their understanding of the function of imagery. More stress should be given to the definition of such terms as imagery, symbolism, figure of speech, to encourage in students a more subtle discrimination in their use. For instance, the quotation

> "It was the owl that shriek'd, the fatal bellman which gives the stern'st good-night"

obviously contains a strong suggestion of the atmosphere of horror. The student should see immediately the point of contact between the image and the situation; i.e., the ominous associations of the owl image and the horror of the deed being enacted. Too often students saw the hooting of the owl only as a suspense-creating sound.

Students' answers also revealed the need for further training in using their knowledge of the text to support the specific thesis required by the question. As a result, many avoided the discussion of imagery as a literary device and lost themselves in an aimless rambling through the context surrounding the image. In this way, the question on animal imagery separated those students who memorized the text from those who used the text in a thoughtful manner.

*Question 9*

*The Mayor of Casterbridge:* "Hardy chose to emphasize plot at the expense of character." Agree or disagree with this statement and support your position with specific references to the characterization of Henchard.

In effect, the candidate was asked to deal with the critical question of Hardy's use of coincidence and/or character to motivate his plot. The question was well done by those who grappled firmly with the problem implied. The naive student who did not recognize this requirement or who did not understand the meaning of *plot* (that is, a series of *casually related* events) generally found it hard to earn full marks. Many students, either through naivete or through failure to study the wording of the question, leaped at the phrase, "characterization of Henchard" and were able to earn only part marks for answers consisting merely of a character sketch of Henchard.

Many of these character sketches were poorly done because the candidates could not seem to distinguish between a feeling and a characteristic. Others had the mistaken idea that an action unsupported by reference to a characteristic was sufficient.

The following answer received a very high mark. The candidate wrote a particularly intelligent statement of his position. Then although the answer is a little thin in illustrative material, the candidate has used his examples effectively to support his position.

> On first reading the Mayor of Casterbridge, I was impressed by Henchard's character. He struck me as being the only character in the novel who rose out of the even surface and stood alone, unique. On subsequent readings, however, I found myself puzzling over a sudden loss in status his character suffered in my eyes. Henchard seemed to lose his power and become merely dancing to Hardy's commands. It never seemed as if Henchard had been created by Hardy and then, like Pinnochio, ran away to tell his own story, but rather that Hardy had always been in complete control of Henchard and made him move in complete accordance with the plot.
>
> It begins with the chapter when Henchard tells Elizabeth-Jane that he is her real father. This is natural and we expect it of Henchard, who has grown fond of the girl he loved as a baby. This changes when he reads Susan's letter telling him the truth. He now hates Elizabeth because she is another man's daughter and he has been deceived. This is natural too, for we expect a man to be angry on uncovering such a deception, but surely it was no fault of the girl. She is the same at that moment as she was the second before he read the note. His hatred is too mechanical and lasts too long. It drives Elizabeth away from home, and so we see its purpose in the plot. Henchard's resentment of Elizabeth-Jane is an excuse for involving Lucetta in the plot. Events like this cause Henchard's resentment to drag on longer than it should. It is now completely without justification for he should have had time to think, and we lose some of the sympathy we should feel for poor lonely old Michael Henchard.
>
> When at last justice is done and Henchard loves Elizabeth once more, he is somewhat reinstated as a free agent, but falls again, not once, and heavily as before, but in many little ways. He seems never to have a single aim in life but rather is so taken with problems of the moment that there seems to be no reason behind the misfortunes that beset him. Unlike Macbeth, who is ambitious and whose ambition eventually destroys him, Henchard only makes mistakes, and these mistakes so fit the plot that it is hard to determine which is which.
>
> He reads a letter he should not have read, he does not trust the weather prophet when he has once decided to, he even sends the wrong man (Jopp) on

an errand he should have done himself. He does all these things because they suit the plot and will cause his downfall. His character is manipulated by Hardy and so becomes unreal. He becomes, unless one overlooks this manipulation, not a tragic figure, like Macbeth, or Lear, but a puppet, tamely doing what he is told to do.

The following answer shows how a generally mediocre student could earn a good mark by stating a position and supporting it logically by references to the story.

Hardy chose to emphasize plot at the expense of character. I disagree with this statement. Character is of major importance in "The Mayor of Casterbridge", and the plot resolves because of character, mainly the character of Henchard and his actions.

As a result of Henchard's character the plot is patterned.

Henchard is impulsive. At the beginning of the story he gets drunk and impulsively sells his wife. As a result of the action there is an illegal union between Susan and Newson, the sailor who bought her. The birth of Elizabeth-Jane takes place, and because she is Newson's child, Henchard later mistreats her and forces her to live elsewhere.

Henchard is a man of pride. After his first rejection by Lucetta he is too proud to return to her. This gave Farfrae the opportunity to meet her and the result on the plot was their eventual marriage.

Henchard's strength of will resulted in him swearing off drinking for twenty-one years and becoming a successful business man and the Mayor of Casterbridge.

Henchard is a jealous man. He became jealous of Farfrae's growing popularity, his success at his fair and his business-like manners. Henchard's jealousy eventually became so great that he fired Farfrae. This action has a tremendous effect on the plot. Farfrae becomes Henchard's rival and his eventual nemesis. Farfrae takes over Henchard's business, house, furniture, and even his woman.

Henchard is essentially a selfish man. When Newson comes to claim his daughter, Henchard lies to him, saying that she is dead. When Jane hears about this she rejects Henchard, making him a lonely, bitter man.

Henchard is superstitious. In order to undersell Farfrae he goes to Mr. Fall, a person who was supposed to predict the weather. Henchard believed his prophecies and bought grain heavily prior to bad weather. The weather stayed fair and Henchard had to sell his grain at a loss. The result on the plot of this transaction is that Farfrae bought the grain and soon after the weather turned bad and Farfrae gained financially while Henchard became bankrupt. Because of Henchard's superstition, Farfrae ended up taking over all of Henchard's business, and Henchard was eventually forced to work for Farfrae. Henchard's capacity for self-punishment forces him to seek refuge in the house of his former enemy, Jopp, he dies, a bitter and broken old man.

Through these examples I feel that Henchard's character dominates this story and that the plot revolves as a direct reaction of what he does. Therefore because of Henchard's impulsiveness, pride, jealousy, selfishness and superstition, the plot is greatly influenced.

## PART D

*Question 10*

Read the following poems and answer the questions below them.

### I LOOK INTO MY GLASS

I look into my glass,*
And view my wasting skin,
And say, "Would God it came to pass
My heart had shrunk as thin!"

For then, I, undistrest
By hearts grown cold to me,
Could lonely wait my endless rest
With equanimity.

But Time, to make me grieve,
Part steals, lets part abide;
And shakes this fragile frame at *eve*
With throbbings of *noontide*.

—Thomas Hardy

*glass: mirror

### THE SINGING WOMAN

There was a singing woman
Came riding across the mead
At the time of the mild *May* weather,
Tameless, tireless;
This song she sung: "I am fair, I am young!"
And many turned to heed.

And the same singing woman
Sat crooning in her need
At the time of the *winter* weather;
Friendless, fireless,
She sang this song: "Life, thou'rt too long!"
And there was none to heed.

—Thomas Hardy

(a) State and illustrate *one* way in which these poems are similar in theme. (3 marks)

(b) State and illustrate *one* way in which these poems are similar in mood. (3 marks)

(c) Explain the metaphorical use of the four italicized words. (4 marks)

(d) In the poem, *An Acre of Grass,* Yeats speaks of "an old man's frenzy". What does he mean by this? Compare this idea with the idea expressed in the last stanza of *I Look into my Glass.* (5 marks)

The failure of many candidates to know the meanings of the literary terms, theme, mood, atmosphere, attitude, subject matter, produced vague and irrelevant answers to parts (a) and (b). Teachers should familiarize their students with literary terminology and with the vocabulary useful in expressing the subtleties of moods, atmospheres and attitudes.

Moreover, illustrations given did not always accurately support the position taken by the candidate.

More training should be given in comparing and contrasting poems of parallel or similar subject matter in order to teach candidates to see the significance of details.

The following answers received full marks:

10(a)

In *I Look Into My Glass,* Hardy expresses the theme that old age is a tragic time of life when Time "lets part abide" and "shakes the fragile frame with throbbings of noontide."

A similar theme is shown in *A Singing Woman* in which Hardy describes the woman as crying, "Life, thou'rt too long!"

10(b)

The mood of the poem could be said to be one of bitterness. In the first one, the speaker is bitter at the irony of growing old and having the body age and shrink, but the heart still capable of feeling. In the latter poem, we see how gay, happy, and popular the woman was in her youth, but how sad and lonely she was when there was none to heed.

10(c)

In "I Look Into My Glass", the poet sees life as an expanded day in which "eve" represents old age while "noontide" represents youth. In "The Singing Woman" the poet sees life as an expanded year in which "winter" represents old age and "May" represents youthful life.

10(d)

Yeats, in "An Acre of Grass", wants "an old man's frenzy"; he wants the energy, the insight, the drive to think creatively. He wants a perceptive mind like that of Michael Angelo so that he will not stagnate even though his body is frail.

Whereas Yeats is optimistic about solving his problem, Hardy is frustrated because of the conflict within him. He says that time "part steals, lets part abide" for he is sensitive to the rejection of friends as he grows old.

Some typically weak answers follow:

10(a)

Both these poems say that old age is unpleasant. In the first poem, the person has lost health and wishes that his heart may be ruined as well, for he wants to die.

The second poem states that the woman is now alone and friendless and wants to die. In both poems the people want to die therefore both poems describe old age as undesirable.

*Comment:*

These students tend to consider a phrase or detail as the central thought of the poem but fail to test its validity as theme within the context of the whole poem and of the two poems. In the example, the candidate rashly judges as soon as he sees the sentence, "Life, thou'rt too long!"

that both people want to die. He does not see that, in relation to the whole, perhaps this phrase is used to intensify the feeling of bitterness. He does not see that there is no wish for death in the first poem and that the speaker is concerned only with the present. Themes formed by quickly conceived judgments are thus often distorted.

10(a)

In these poems Hardy is illustrating that death would be a welcome thing in that although these people are vigorous their bodies cannot endure any longer the desires of their emotions due to old age.

10(a)

The theme is similar in that both poems express the pathos felt when there is nothing to live for and yet one lives on. "Hearts grown cold to me" and "Friendless" express the idea of loneliness. "Time part steals, lets part abide" expresses the idea of the joys of love having been taken away.

*Comment:*

Students are often unable to distinguish among the terms theme, reader's reaction and subject matter. Too often subject matter rather than the idea held by the speaker is stated. Statements of theme such as, "It deals with old age," or "It deals with death" are used rather than, "The author's theme is the inability of people to accommodate to the problems of old age."

10(b)

These two poems are similar in mood. Both create a mood of coldness. In the first Hardy says "by hearts grown *cold* to me." In the second he says "*winter* weather" and "fireless".

10(b)

In both these poems the mood is one of sadness for youth. Such words as "wasting," "fragile," "cold," "lonely" in the first poem and "friendless," "fireless," "heed" in the second poem help achieve this mood.

10(b)

A mood of sadness is evident in both poems. In the first poem it is sad that such a driving spirit be encased in an old tired body. In the second poem it is sad that in old age no one pays attention to you.

*Comment:*

These examples reflect many students' insensitivity to the exact meanings of words. Anaemic words such as "coldness" and "sadness" are often too casually used to describe mood. Richer, more exact expressions such as "bitterness," "regret," "irony," "disillusionment," "pessimism," "desolation," and "frustration" should be part of a senior student's vocabulary.

10(c)

In the second poem "winter is used because its "w" sound matches the next word amplifying the effect of the line. This process is called assonance which is

used in the same poem with the placing "of mild May". The "m's" give a soft flowing effect to the poem.

*Comment:*

Students often confuse technical devices of sound and rhythm used by the author to influence the senses with figures of speech used to appeal to the imagination and the senses. They sometimes fail to realize that they must understand and state clearly the literal meaning of similes and metaphors. (e.g. "May" is one of the spring months) Having reached this stage, they sometimes fail to proceed to name the thought or quality common to the two things being compared: youth.

10(d)

Yeats asks God to give him creative activity in his old age that he may challenge his old age with mental agility. Although his body has deteriorated, he desires that he be kept from simply vegetating by keeping his mind alert and active. In the last stanza of "I look into my Glass", the poet also expresses that his body has degenerated and that he is left weak and feeble. However, the poet is complaining that his heart has not deteriorated at all but is still intact and causing him mental anguish as he remembers with longing his happy days when he was younger.

*Comment:*

A good candidate is able to understand and correlate but an excellent student will support his statements by references. The poor student does not make clear in his mind the themes and moods of poems prior to examination time and therefore struggles frantically to express something with which he should have come to grips during the term. Examination time is too late for one to start thinking about what an author is saying.

10(d)

Yeats' old man's frenzy is Zeu's "Sadori". It is Ruskins' theoria — a mystical coordination of the contemplative and penetrative levels of aesthesis. It is an enlightenment born of suffering at life's end; something Timon, Lear and Blake and Michelangelo had which could "pierce the clouds." Yeats' frenzy is what motivates genius and poetic inspiration. It comes after bodily temptation is gone and cannot be reached by the romanticism or the mind. In comparison the Hardy throbbings are idyllic twaddle. They are nostalgic remembrances. Both poems have put on the masque of old age but Yeats sees that this is the opportune moment while Hardy sees nothing in old age but the throbbings and jostlings of an old man by memory. How different are Yeats' and Hardy's philosophical outlook. Yeats sees a way out of Plato's cave, Hardy sees only the cave.

*Comment:*

This excellent answer which reveals reading beyond the course was awarded full marks.

## ENGLISH COMPOSITION

The comments and suggestions in this section of Circular S.4C are included in order to provide sound criteria which may be of assistance to teachers in the grading of essays during the year.

For the past several years the marking committees for Grade 13 examinations have noted a continuing improvement in the students' written expression on both the English Literature and the English Composition papers, and have attributed the improvement to increased emphasis by the Department of Education and the classroom teachers on good writing programs throughout the school year. Students have frequently revealed unusual background and distinguished ability in style and vocabulary, and most students, including those who may not reveal talent in writing, have organized their essay material into satisfactory paragraphs with an effective introduction and conclusion.

Students will still need constant encouragement to adhere to the essay topic chosen, to remember the importance of detail, to choose topics of particular interest, or those within their range of experience, and to avoid the introduction of irrelevant comments.

Suggestions and recommendations for the marking of English Composition are being included in this Circular for the guidance of all teachers and for the assistance of heads of departments and all others who take leadership in workshops or marking seminars throughout the province. A summary of general standards and techniques for the grading of essays, examples of major and minor errors, and graded sample essays follow the general suggestions and recommendations. The criteria and techniques for the marking of essays have been established over the past several years by groups of experienced, competent teachers working in committee to ensure sound standards and a desirable degree of uniformity of assessment consistent with the necessary flexibility to allow the marker to give credit to the student who has unusual creative ability. Some sample essays written by students in past years are again included for class or seminar use.

### SUGGESTIONS AND RECOMMENDATIONS FOR THE MARKING OF ENGLISH COMPOSITION

1. Teachers should organize their writing programs so that an adequate number of essays during the year are carefully read by the teacher as suggested below, although not *all* writing done by the pupils need be marked in detail. Unless the program of writing and grading is well organized to assist students to improve their expression and organization of ideas, students will not profit sufficiently from the time spent by the teacher in the reading and marking of essays.

Recommended methods of assisting students to improve their writing include

(i) a study of ways in which topics may be developed.

(ii) a study of the development of essays written by good authors, and of some of the sample essays included in Circular S.4C.

(iii) class discussion of the students' essays.

(iv) written correction or improvement of weaknesses in structure and diction which have been noted by the teacher in marking of essays.

When essays are being carefully graded, the teacher (i) should use the usual marginal notations and (ii) should add a final comment at the end of the essay for the assistance of the student. This comment should be positive in tone, mentioning, *first,* good qualities and improvements which may have been observed and, *second,* weaknesses noted and constructive suggestions for improvement.
When essays are to be discussed orally with individual students, a few pertinent written comments, for the review of both teacher and student, should still be included.

2. Topics for essays should be chosen carefully to suit the grade level, the maturity level, and the interests of the students in the community concerned. Topics for short essays should be narrow enough to allow for development within the scope of two or three pages. For students without the advantage of a good reading background, topics demanding a simple clear analysis of a problem are more suitable than those which are more complex.

3. Guidance to students should give greater emphasis to *improvements* in sentence structure, such as the subordination of minor ideas, and the achievement of clarity, precision and emphasis, rather than the use of imprecise or "flowery" language.

4. All teachers of English should make a careful study of major and minor errors as listed in Circular S.4C. This study should also form part of the required preparation before teachers take part in recommended in-service training seminars in the marking of English composition in an individual school, and in larger groups consisting of several schools in a city or district.

5. All teachers within a school should agree upon the use of a simple set of marking symbols which can be given to all students in the school. This procedure provides the desired continuity from grade to grade without undue confusion to students and is an important time-saver for teachers.

   *Major errors* should always be stressed by some simple method, such as double underlining or square brackets, in order that students may

receive the necessary guidance to assist them in the elimination of these serious errors from their writing. In the senior grades *all* errors in structure, usage, and spelling should be called to the attention of the students in essays which are being read and marked carefully by the teacher. In junior grades the teacher will sometimes assess a piece of writing according to the pupils' achievement in any one aspect of writing which has been studied in class, such as, unity, emphasis, or the use of vigorous diction, and will not discourage the young student by over-emphasis on all errors noted in an essay.

6. Teachers are asked to note in Circular S.4C the comments on the grading of essays in which students have made major errors of different types. Essays which contain these errors may or may not be graded as failures since other qualities in the essays must be taken into account.

*Marking Seminars*

Suggestions for chairmen of marking seminars include the following:

(i) mimeograph a variety of essays for marking by the group;

(ii) ask teachers to mark each essay and give their reasons for the mark assigned (both merits and weaknesses);

(iii) discuss gradings and comments orally;

(iv) read the grading which has been assigned by a committee of teachers who have graded the essays earlier; or for essays mimeographed from Circular S.4C, read the final grading and comments for comparison with the established standards of Departmental marking committees.

*The Teachers' Comment*

The following helpful comments appeared at the end of several essays written by Grade 13 students in 1963-64. Teachers will note that the tone of each comment is positive and encouraging and that the marker makes very definite suggestions for improvement.

*Topic:* "Rights and Responsibilities of a Canadian Citizen"

Your essay is full of good, solid facts and it is arranged in an interesting manner. You have, however, dealt almost entirely with *rights* and you have neglected to develop the associated responsibilities.

*Topic:* "Camping Out"

A very good story. The atmosphere of fear and foreboding is well built up and maintained. Your weak punctuation, grammatical slips, and poor spelling call the reader's attention to these errors and hence the spell is broken many times. You *can* and *must* master these problems. When you do, you will be writing *very good* prose.

*Topic:* "The Art of the Movie"

The idea of the topic was for you to compare and contrast the book and the movie. You have merely commented upon the movie! Thus, your essay is not on topic. This is the reason for the failure.

*Topic:* "The Car and Our Way of Life"

Marilyn, right from the beginning you do not set up any basis for your argument. This topic requires you to discuss the *importance* of the car to the modern man; e.g., transportation, prestige, travel, etc. You have made things virtually impossible for yourself by posing the question which you must answer. The question is not necessary and would be a very difficult question to answer, especially the part about our way of life being a product of the car.

The essay really has nothing to say about the topic; thus the mark is low.

*Topic:* Title had been omitted by pupil

Your essay is interesting and it is good. Certainly the mood of despondency, of utter frustration, is clear throughout. There is, too, unity of thought, but the line of this thought is difficult to trace in the impressionistic style in which you have chosen to write. You are here using the stream of consciousness technique, a technique which seeks to reveal the *whole* man through the maze of often unrelated and fragmentary thoughts, and impressions which assault him almost every minute of his existence. You might read some of Virginia Woolf's novels; e.g., *To the Lighthouse* to see how this technique works in a novel.

*Topic:* Editorial: "Building Our New Schools"

You bring up some good points, but you do not develop most of them sufficiently. An editorial must be *absolutely clear* in all respects. I would have thought that a person choosing this topic would deal with the inclusion of new facilities for advanced or new teaching techniques.

*The Essay—60 marks.*

## *A. GENERAL STANDARDS*

The following have been, in part, the general instructions to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged first on its merit and then penalized for its errors.

3. Prejudice must not influence the judgment of an essay's content *or* of a valid style not congenial to the reader's taste.
4. *Serious irrelevance may cause the essay to fail.*
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity, provided that it still displays the introduction, main body, and conclusion of orthodox essay structure.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the student's style.
8. For serious plagiarism an essay shall be graded zero. Plagiarism includes *excessive* borrowing of structure, language, or imagery from other works; e.g., the borrowing of an Ellery Queen mystery plot for an essay on "The Unexpected Guests." Borrowing of key ideas or images is permissible, provided that they are attributed to their original authors.
9. Distortion of fact or of expression will affect the preliminary mark of the essay (see below).
10. *Acquaint yourself thoroughly with the Check Chart below.* Attempt first of all to justify your assessment of an essay in terms of its criteria. Next take note of any particular virtues or deficiencies the essay may display, e.g., The essay has *unity, coherence, evidence of organization* and *some merit in content,* (i.e., Third Class). However its occasional immature style is noted, and two important errors in fact reduce it to a Credit on preliminary reading.

## *B. GRADING*

### *I. Technique of grading*

*Stage A.*

*Read the essay and give it a preliminary mark.*

1. Indicate this mark at the end of the essay by writing it at the right hand side of the page and circling it.
2. Try to sympathize with the spirit and intention of the writer and to understand the essay as a whole before assigning *any* mark.
3. Try to disregard spelling, grammatical, or other mechanical errors in arriving at this preliminary mark. (These errors are handled at Stage C.)
4. In deciding on a preliminary mark look first for *unity* and *coherence.* If an essay has only these, the preliminary mark should be a pass.

Additional merits required for higher preliminary grades are *interesting material, sound facts in exposition, evidence of organization, good paragraph structure, sentence variety, rhetorical devices,* (*intelligently used*), *precise diction,* and a general impression of *clarity* and *forcefulness. Use the Check Chart Below.*

5. *Distortion of fact or of imagery or expression* (not grammatically wrong) are taken into account in the preliminary mark. Place a question mark over erroneous fact and a light wavy line under distorted or dubious images or expressions—e.g., Mother's cooking was a fantasy which hurled us into a trauma of delight. (distorted imagery). It was the dog of my uncle. (distorted expression *or* unidiomatic English).
6. Mark an irrelevant essay on its *apparent* topic at this stage, ignoring the irrelevance. Reduce it according to the seriousness of its irrelevance at Stage C.

*Stage B.*

*Re-read the essay and mark all major and minor errors.* (See lists below.)

*Stage C.*

*Give a final mark.*

Set the final mark, taking into consideration the following points.

1. Do not penalize for its brevity an essay that falls short of the required 300 words. Content is more important than length. Do not penalize an essay that exceeds the required length *unless* it is unduly wordy or "padded".
2. Over-punctuation or under-punctuation that is not a major error should be considered in relation to a student's style.
3. For the effect of major and minor errors on preliminary mark, see top of Check Chart below.
4. An essay written in one paragraph, *or* an essay apparently adapted from a published work, *or* an essay barely begun *or* far from finished *or* a *seriously* irrelevant essay, will ordinarily fail or be greatly reduced in grade. N.B. An essay that is slightly irrelevant *may* be penalized up to half a grade. Do not mistake faulty proportion for irrelevance.
5. *State the reasons for the mark assigned on every essay.* Use of the Check Chart below will help teachers to develop a communicable standard code of assessment, although it is understood that each essay will also require additional individual criticism.
6. *Prejudice* must not influence your decisions on content *or* style.

N.B. *Generally accepted marking symbols*

(a) *Major error* — marginal symbol and double underlining or square brackets at point of error. GR (grammar) and SS (sentence structure) are symbols widely used in marking.

(b) *Minor error* — single underlining at point of error.

(c) *Error or distortion of fact* — question mark over material.

(d) *Distortion of image or expression* — light wavy underlining.

(e) *Sentence which cannot be analysed* — square brackets around sentence, and SS in margin.

(f) *Faulty paragraphing* — P. at point where paragraph should begin, and check-mark in margin.

(g) *Spelling* — encircle word and write "sp" in margin.

N.B. Teachers may decide on a small number of other symbols according to the needs of their classes.

*II. Check Chart*

Use this chart in determining your preliminary mark (Stage A above). *A thorough acquaintance with its standards* will help you to prevent serious injustices in your marking.

*Check Chart: Grading of Essays*

Note 1. For your convenience, the effect of major and minor errors on the final mark (Stage C) is included here. (Do not invent major and minor errors, or claim pet minor errors to be major errors. The lists of common errors follow the Check Chart.)
Three major errors *of different types,* or many examples of a single major error, or frequent minor errors of different types, or a combination of any of the above categories,
WILL MOVE THE ESSAY DOWN ONE GRADE AT STAGE C.

Note 2. For irrelevance, see Stage (B) (6) and Stage (C) 2 above.

1. *Failure* (*Below* 30 *marks,* 0-49%)
   — commonplace content, little organization, serious defects
   — *very defective essays* — below 24 (40%)

   Note. An inadequate or immature essay with *few* errors *may fail.*

2. *Credit* (30-35 *marks,* 50-59%)
   — commonplace content, *unity* and *coherence*
   — no positive merits, other than *unity* and *coherence*
   — comparatively free from errors

3. *Third Class* (36-39 *marks,* 60-65%)
   — unity, coherence, *evidence of organization*
   — *some* merit in content *or* style, but lack of vitality

Note. Subject matter *may* be commonplace if there is some ***merit*** in style.

4. *Second Class* (40-44 *marks,* 66-74%)
   — competently handled, *interesting*
   — *definite* merit in content *or* style and some vitality

5. *Low First* (45-50 *marks,* 75-84%)
   — definite merit in thought: *something to say*

*and*

   — definite merit in style: skill in vocabulary, effective sentence structure

Note. A *thoughtful* essay in *plain straightforward* style or a whimsical essay cleverly handled may be a Low First, or even higher in truly impressive cases.

6. *Middle First* (51-54 *marks,* 85-90%)
   — *excellent* in content: comprehensive and intimate knowledge, freshness or depth of thought

*and*

   — *excellent* in style: skill in arrangement, command of sentence structure (variety, emphasis, smoothness), consciousness of word values

7. *High First* (55-60 *marks,* 91-100%)
   — distinguished
   — marked individuality in content *and* style or unusual maturity in thought *and* expression. (Usually such an essay makes a deep impression upon first reading. A second reading confirms its excellence by revealing consistent maturity of thought and completely controlled organization, rather than a momentarily striking display of isolated brilliant ideas or of unusual background knowledge.

## *C. EXAMPLES OF MAJOR ERRORS*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.

2. (a) Dangling or misrelated participles, or gerunds or infinitives, or other modifying sentence elements; e.g., He died in 1952, making him fifty years old.

   Entering the room, his eye was struck by a large picture.

   To keep the bicycle running well, it should be oiled frequently.

   On approaching the island, a high cliff can be seen.

   Partly blameable on the bluejays, we were awakened early.

Note that "considering", "regarding", "concerning", etc., may have the function of prepositions; e.g., Considering his qualifications, the position was a suitable one.

Do not penalize such statements as the following:

Talking of elections, who will win this year?

Allowing for exception, the rule may stand.

Twelve men were saved, not counting the captain.

(b) Dangling elliptical phrases and clauses; e.g., (i) When on top of the hill, the distant town could be seen. (ii) In early childhood, my grandmother took me to church.

3. Failure to make the verb agree with the subject.

4. Failure to make the pronoun agree with its antecedent; e.g., The sale of tickets far surpassed those of last year. *Note*: (i) The use of the plural pronoun after "everybody", "anybody", "anyone" is considered only a *minor* error (See D(5), Minor Errors.) (ii) The word "none" may be either singular or plural.

5. (a) Use of pronouns without a recognizable antecedent; e.g., July 14th is a national holiday in France; *they* always celebrate it very elaborately.

(b) The antecedent, however, may be an idea, not a single word, if the reference of the pronoun is unmistakable; e.g., The rules are not permanent, which is a pity.

(c) The use of *which* is considered a major error when *which* has no recognizable antecedent; e.g., They were plumbers, which pays very well.

(d) The use of *which, this,* or *that* is a minor error if the antecedent of the pronoun is ambiguous; e.g., He bought the book that was in the store *which* was very old. (See D2(b), Minor Errors.) Fighting leads to corruption. *This* (*that*) should be stamped out.

6. Illiteracies

(a) In diction, use of *two or more* of "anyways", "anywheres", "a long ways", "irregardless", "& etc." A single example is a minor error.

(b) Verb forms such as "would of taken", "done" for "did".

(c) Faulty use of double negatives; e.g., I did not get no work done. It didn't hardly rain at all.

(d) *Two* examples of adjectives used for adverbs; e.g., "real" for "really", "sure" for "surely". (Note that "slow" may sometimes be used as an adverb; e.g., "Drive slow".)

(e) Errors in case, such as "between you and I".

(f) *Two* examples of glaring misuse of words constitute a major error; e.g., lie, lay; sit, set; most unique. One example is a minor error.

7. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

(a) Sentences grammatically incomplete, *except when used for effect.*

(b) Ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

(c) Illogical constructions.

(i) Faulty subordination: Our clothes began to feel damp from the fog when we decided to build a fire.

(ii) Faulty co-ordination: a confusing combination of assertive and interrogative elements in the same sentence; "and which" or "and who" clauses, such as, "The day was delightfully cool, and which seemed ideal for our trip."

(iii) Sentences exhibiting serious lack of unity: Eskimos are good hunters and they are few in number.

(d) "When", "where" or "because" clauses incorrectly used as noun clauses. (Sometimes also called faulty subordination.)

e.g., I see where they had a flood in Texas.
An error is when you make a mistake.
The reason is because it is dark.

Note, however, the following correct uses as noun clauses:

I asked him when he was coming.
I know where you live.

(e) Comma Blunder:
Father and mother went shopping, father would have preferred to stay home. (Note that in narrative style the comma may be used between short closely related principal clauses.)

(f) Fused Sentences:
Failure to use any punctuation between two principal clauses not otherwise co-ordinated; e.g., he walked down the street he was a policeman.

(g) Faulty parallelism *involving sentence structure;* e.g., One must learn not only to give orders but also if one can take orders. (If principal or subordinate clauses are involved as above, the error is probably major.) (See Minor Errors.)

(h) "Hence," "therefore," "moreover," "thus," "however," used as connecting words between principal clauses; e.g., We were delayed at the bank, therefore we missed the train.

(i) Sentences which cannot be analysed. Place in square brackets.

*D. EXAMPLES OF MINOR ERRORS*

1. Confusion in the use of words—misuse of words—unacceptable coinage.

   (a) If you are *sure* the error is the result of confusion, consider it a minor error. Otherwise mark it as a mistake in spelling. Note that *effective* coined words are acceptable, but not jargon; e.g., "bus-bulgers", may be acceptable, but "education-wise" and "know-how" are *not.*

   "incredible" for "incredulous"—minor error
   "respectively" for "respectfully"—minor error
   but "prophesy" for "prophecy"—spelling.

   (b) "So" for "very" except in dialogue in informal writing.

   (c) "So" for "so that": He went home so he could study.

   (d) "That" for "so"; He was *that* tired that he fell asleep.

2. (a) Vague use of pronoun "it"; e.g., It says in the paper that we are going to have rain.

   (b) *Ambiguous* use of "this", "that", "which"; e.g., (i) He bought the book that was in the store *which* was very old. (ii) The new law results in confusion. This must be suppressed.

3. "Due" is *always* an adjective.
   Therefore "due to" used adverbially is incorrect; e.g., *Due to* lack of study, he failed in his examination. He failed *due* to lack of study.

   *Correct Use*: His failure was due to inattention.
   His illness *due* to tension was not serious.

4. "Like" used as a conjunction. The use of "like" as a conjunction is a colloquialism; e.g., He did like he said he would. They sang like they had never sung before.

5. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone"; "ambiguous which". *"One"* must be followed by the singular.

*Incorrect*: Everyone wore *their* best suits to the party.
*Correct*: Everyone was here, but *they* all went home early.

6. Misplaced or confused correlatives; e.g., He not only came to sing but also to play. He enjoyed neither his work or his play.

7. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than tonic.

8. Faulty parallelism involving single words or phrases only; e.g., He likes swimming, skating, and to ski. See C 7(g), Minor Error.)

9. Unidiomatic use of a preposition; e.g., He came in the room. He got some money off me.

10. Misplaced modifiers; e.g., He read the message written on the paper with a frown.

11. Single example of shift in tense, person, or number. Single error in sequence of tenses.

12. Frequent unnecessary use of the passive voice or needless shifting from active to passive.

13. Incorrect use or omission of hyphen. Improper syllabication is a minor error.

14. Faulty punctuation, if not a major error.

15. Unnecessary capitalization.

16. Period omitted at the end of a sentence.

17. Before the gerund, failure to use a possessive noun or a possessive adjective; e.g., There is nothing to be said against Bill (us) doing that. Correct: There is nothing to be said against Bill's (our) doing that.

## RECOMMENDED MARKING SCHEME FOR THE PRECIS
(Grades 11, 12, and 13)

A. The précis should be marked first for content, and then for style.

B. *Re marks for content*

1. The candidate need not necessarily catch all the main ideas for full marks. Depending on the difficulty of the passage some leeway may be allowed; i.e., in a *difficult* passage containing 12 points, a maximum of 2-4 points leeway might be permitted *provided that the emphasis is retained.*

2. Penalties should be applied to marks assigned as follows:

   (a) one mark deduction for every five words after allowing 8-10 words beyond the stipulated length;

   (b) one mark for each glaring distortion of a point;

   (c) one mark for each extraneous point;

   (d) one mark for two minor distortions.

C. *Re marks for style*

1. Full marks for style should be assigned to a précis that is clear, correct, concise, and coherent. On term examinations approximately one third of the total précis mark provides for a satisfactory assessment of style, and for a good balance of marks between content and style.

2. A précis which is merely a patchwork of phrases from the passage should be severely penalized on the point of style.
   The wording of the original need not be avoided when it is suitable for reproduction. Although a superior student may be able to write a précis clearly and effectively in his own words, précis involves the reproduction of ideas often best expressed in the words of the original.

3. Each major error should be penalized by two marks to a maximum of six marks.

4. One mark should be deducted for two minor errors of different types.

## *SUGGESTED ESSAY TOPICS*

The following list of suggested essay topics compiled by the teachers on a Consultative Committee in English is included for teachers' use. This list is not intended to be comprehensive, but may serve as useful assistance in the assignment of essay topics of various types.

*Formal essay*

Who should go to college?
Prospects for disarmament
Education for the space age
History—a lesson or merely a record?
The folly of anger
The art of self-delusion
The schools of tomorrow
The car and our way of life
Canada's part in the U.N.
State Medicine—its advantages and/or faults
Disturbing factors in Far Eastern politics

*Informal essay*

The trials of a waitress (or some other role of summer employment)
Other people's ambitions for me
Lovable but provoking!
On educating one's parents
Grandfather's (or grandmother's) childhood recollections
Co-education: a mixed blessing
The joys of giving

A good novel deepens one's understanding of human problems
Life itself is an education
"Imagination" is a higher form of commonsense"
Victims of automation
Pollution—Canada's heritage
Canada's role in a shrinking world
More leisure . . . for what purpose?
Slander of education in the press
"Life is not a goblet to be drained,
But is a measure to be filled."
Changing tastes in music
Snobbery

*Descriptive narrative*

Seen from the air (or underwater)
I'm a door-to-door salesman
Our tourist attraction
A trip I'd like to take
The day I borrowed Uncle Roger's car
The portage
A forest drama
The eighteenth hole
An experience I'd like to forget
Rehearsing the play
Reception for a hero
Water sports
My experience on a farm (in industry or commerce)
The charms of an MG (or some other sports car)
Adventure on skis
The bluffer bluffed
Coquette
Style conscious
Winter rambles
Adventures with a microscope
A lovable eccentric
The lure of the north

*Editorial or short article*

(one or more paragraphs)
Speed, the modern killer!
The power of the newspaper
Women in government
Art in public buildings
Our recreational facilities
Ethics in politics
Segregation
Good manners
Can we curb juvenile delinquency through youth clubs?
Why don't more people vote?
Building our new school(s)
What should we do about Quebec?
Ambulances—a civic responsibility
Turn off that T.V. set before you lose your mind!
Looking back on today
The fascination of the difficult
Everyone is a snob about something
A teenager looks at himself
On eating out-of-doors
On being the youngest (or the oldest) in the family
Some people that would never be missed
Seeing without observing
Canadians are physical wrecks!
Quiet moments

*Literary essay*

(the longer essay of 2000 words or more)
The enigma of Hamlet
"Dotage encroaching upon wisdom" — a study of Polonius
Cleopatra as presented by Shaw and Shakespeare
Caesar contrasted (with reference to Shaw and Shakespeare)
Satire and irony in *Caesar and Cleopatra*
Hamlet — a greater tragic figure than Macbeth?
Steinbeck (or some other writer) as a social commentator
A comparison of two playwrights (based on three plays of each)
A living Canadian novelist (or poet)
Modern drama — reflection or distortion?
A book and the motion picture based on it
The magic of words
The conflict of like and unlike in *Wuthering Heights*
Parallelism and contrast in *Wuthering Heights*
A review of a recent Canadian novel (or other novel)
Shaw — social reformer (with reference to any three plays)
Pratt's imagery
Other topics suggested by Curriculum S. 8.

*Short story*

Special delivery
The late-comer
The night the moon went out
Len's Cove
Fate takes a hand
Voice in the fog
Northern adventure
Big catch

Should we have compulsory health insurance?
Vandalism — the growing menace
Our vanishing wild-life
The right to strike
Urban renewal — a public responsibility?
Fads in fashion
Vanishing freedoms
Shrugging off our responsibilities
The changing cultural scene in Canada

High hopes
Two and two
Summer pirate
Distance lends enchantment
Lightning never strikes twice
A story of human courage
Lost
A strange gathering
The final door
The face in the mirror
A problem of size
Outwitting a rascal

*SAMPLE ESSAYS* (final gradings are given)

*Sample Essay No. 1—High First Class*

This is a delightful essay in which the writer's bubbling mischievous humour is revealed in sly little pictures that bring answering chuckles from the reader.

## ON ASKING ADVICE

Any person of high-school age is continuously subjected to an unrelenting barrage of advice. All newspapers carry a column addressed to teenagers; churches organize lectures of subjects varying from dating to reading habits; teachers feel a special mission to bombard us with helpful titbits; libraries are well-stocked with books on manners for young people; and kindly old ladies enlighten us according to their wisdom. But nobody will tell me this; does my piano need tuning?

This instrument of mine is an enormous Victorian — respectable monster with decaying keys and one missing caster. I keep it in a room rented from a church near us, and make pilgrimages back and forth to practice and to teach my ten pupils. I have long suspected my piano of being off-tune. When I play it I feel ill at the spectral effect it produces. It was tuned at Easter and should not have needed it again for a year.

The worst difficulty in the matter is the distance from our suburban village to the nearest piano-tuner. It is around thirty miles from us to anyone who knows anything about pianos.

Consequently, I resolved to do what usually is only too unnecessary: ask advice. The first people to be called in were my parents, neither of whom, unfortunately, plays. My father was not going to be trapped into a definite stand and would say only, "I think there is a caster missing." My mother, usually eager to pitch veiled orders in my direction, limited herself to a criticism of the keys. Vinegar and water, she said, were just the thing —she knew, because she had seen it in an advertisement in a bus once.

Others were just as helpful, but not in the right direction. The only other music teacher in the village, dragged unwillingly in when I noticed her shopping, mentioned the glorious view I had of the lovely, lovely park

(and the back of the railway yard, which she omitted). But the only comment she made on the piano was that vinegar and water were just the thing, dear, to take stains off keys, and she didn't really think it mattered if the piano were off-tune, as long as you didn't tell the children. The minister of the church, caught when tiptoeing along the hall, said he really would never know about the tune of pianos, but they were so glad to have my teaching the dear kiddies in their church, and he hoped I emphasized sacred music. It moulds their wee minds, you know.

I gave up. The piano-tuner was called in and drove from the city, at three times the usual rate because of the distance. Twenty-four dollars! He spent an hour or more carefully dusting the strings inside, mended three of the keys and put new ivory on Middle C key, which had been worn down to transparency. Then he played "O Canada" in the middle of the piano, "The Maple Leaf Forever" at the top of it, and "God Save the Queen" near the bottom. As he played, I noticed three things: first, he didn't keep his fingers curved; secondly, there was a distinct rattle at the back of the piano; and thirdly, the old thing was so definitely out of tune that the three pieces were almost undistinguishable.

"I think that does it," said my last hope as he rose from the bench. "Nothing wrong with that piano except one caster missing, back there. And do you know what's just the thing for taking the stains off keys? Vinegar and water—I saw it in an advertisement in a bus, once."

*Sample Essay No. 2—Middle First Class*

Comprehensive and intimate knowledge of subject matter is the primary merit of this essay. Highly informative, the essay sustains the reader's interest in intelligent use of descriptive and expository language.

## A CANADIAN PAINTER I ADMIRE

The Canadian painter whom I admire most is J. E. H. MacDonald, one of the leading members of Canada's famed "Group of Seven."

MacDonald was a true "man of nature" and was surrounded with the aura of the free and untamed land from which he drew his inspiration. He was one of the early exponents of the now accepted impressionistic school of painting which was founded by such painters as Lautrec, Gaugin and Van Gogh.

J. E. H. MacDonald's paintings greatly reflect the impressionistic influence on art. His brushwork is bold and dynamic, his colours are vivid, exposing the moods of his sketches. The rugged landscape of the North provided much material for this indefatigable "herald of the wilds." Trees become mighty organ-like masses of colour, rocks are magically transformed into paragons of solidity and lakes and sky complement the landscape in his paintings to provide a flaming tapestry of magic.

The vibrant moods created in MacDonald's canvases are far from subtle, rather they are filled with the nostalgia of the wilds and an overcoming feeling of melancholy. His perspective is full of depth and creates the feeling of vast loneliness which is characteristic of Canada's northland. His flaming hues of colour are juxtaposed with this brilliant perspective creating the jagged harshness of the land, yet the overall effect is one of quiet solemnity.

MacDonald's sensitive portrayal of the land with its changing seasons, and savage beauty gives to the viewer of his works a sense of understanding of the country and indeed of the man.

There is a notable absence of the surrealistic style which so often accompanies impressionism in MacDonald's paintings. This is easily explained by MacDonald's character. He was an honest and sincere man, a lover of truth and this honesty so inherent in his character is vividly exposed in his "clean-cut" brushwork. Here we find no trace of the superficial or the false, only honesty and depth.

A look at one of MacDonald's canvases can only be described as a great and refreshing experience. His paintings are some of Canada's best diplomats in lands which are prone to look at Canada's culture with a dim view. Paintings such as the awe-inspiring "Solemn Land" truly portray to the world the rugged, undaunted spirit of Canadians.

Any artist who by his work can create his feelings in others is a great artist. MacDonald has done this with deep sensitivity and therefore can only be called great.

*Sample Essay No. 3—Second Class.*

This essay was awarded 43 marks out of 60.

## WHY TRAGIC SUBJECT MATTER IN LITERATURE MAY BE PLEASING

Step into a library and scan the shelves of drama and fiction, or glance at a listing of plays being produced at various theatres, and you will notice that many of the books and plays are dealing with death, sorrow, or pain. At Stratford, last summer, the tragic drama of *Macbeth* was presented and thousands flocked to see it. A good proportion of books in the library deal with human tragedy; as examples, the *Mayor of Casterbridge* and *Wuthering Heights*.

Yes, tragic subject matter in literature must indeed be pleasing to many people.

Life in itself is tragic, or, as Stephen Leacock says "a mingling of laughter and tears". Thus tragedy appeals to people because it appears true to life and truth is always enjoyed. In the *Mayor of Casterbridge,* the death of Lucetta, although partly her own fault, appeals to us because we know

such tragedy, in a different manner, may come to any of us because of selfishness and lack of foresight.

Because life is tragic we enjoy reading about someone else's troubles in order to forget our own. To sit down and pass a few hours following the lives of the two Catherines in *Wuthering Heights,* or to spend a quiet evening perusing the reversals of fortune which plague Henchard in the *Mayor of Casterbridge* are welcome interludes in the daily round of life.

Tragic works also appeal to our emotions and there is nothing which appeals more to many people, especially women, than a good cry. If this appears unbelievable, at least in the case of men, I'm sure you'll agree that it would do anyone good to allow his emotions free reign and to let his tensions disappear under the influence of a tragic novel. To forget our own troubles by becoming absorbed in those of Macbeth, who probably has a great deal more to bear than any of us ever will, is very easy to do and probably benefits us greatly.

N.B. The next time you visit the library be sure to pick up a tragic novel or play and see if tragic subject matter is not pleasing to you.

*Sample Essay No. 4—Third Class*

Despite the few errors, this essay represents a prose style that is not to be encouraged. Excessive use of a cloying figurative language, and mawkish sentimentality reveal lapses in taste that cannot be considered acceptable.

## THE HOUSE I AM GOING TO BUILD

I am going to build a house someday, a house that will endure with me the sunny days and stormy nights of the three score and ten that I have been granted. It must grow, like a rose, from a hidden simple root, to a thorny, beautiful stem, but there are, near the end, an array of blossoms more fragrant than Paris perfume, more colourful than a rainbow, more delicate than a dew drop.

I cannot picture the house itself clearly, and yet there are several features which must be present. Near the house is a tinkling stream, where minnows dart and play, and bubbling waters live and laugh at rounded, silent stones. On the other side of the house is a meadow of long grass that ripples in the wind, and tosses sunbeams back at the sky. Around these, and up to the house, sweep the evening night wind. They bring to the house the mysterious fragrance of woods and fields, clover and evergreens.

But the house itself is most important. I know there are stairs for children's pattering feet to climb, and many rooms for them to run in and out of on those days when the sky weeps tears to freshen the earth. There is a large window on the east, and an equally large one on the west, for they will be the picture frames for a thousand sky-streaked sunrises, and a thousand burning sunsets. There is an attic high in the peak of the roof,

and there is a cellar far in the depths of the foundation. Attics are for exploring and for children's make-believe worlds, and some of the sweetest blossoms of my life will be found there. Cellars are to make things in, and to run and shout in on cold and stormy days. From here will come perfumed petals to sweeten the dusk of twilight, when the nimble heart is willing, but the tired feet are not.

Still, there must be some intangible nectars that permeate the atmosphere of my house, and make it a glowing reality. A generous sprinkling of love must flow from room to room, and never evaporate. A singing joy will be born that will make the house rebound with laughter and happiness, and that will echo to the sun and to the sky and to the world. Also there must be tears, and there must be sorrow. They will be always present, but never readily visible, and always scattered thinly. Tears of joy, tears of sorrow, moments of ecstasy, moments of pain are all mingled into a nectar that gives delight and breathes remembrance until that time when it needs to no more.

Finally there are the last frills, which are indispensable. In a kitchen there is a woman who smiles with her eyes and sings with her heart, the mother of my children. And the children are there, in the sparkling of youth, and of babyhood, crawling on the floor, running on the stairs, sprawling on the sofa. This is my house. It will takes years to build and it will take toil. There will be heartaches, and there will be despair. Yet, when I am finished, this will not only be a house, it will be a home.

*Sample Essay No. 5—Credit*

Despite its unity and relevance, this essay is commonplace in content and in expression. The original tentative mark was a middle third, but in view of the numerous minor errors, it was reduced to a high credit. The descriptive writing lacks imagination and liveliness, qualities which are absolutely essential in a good descriptive essay. Teachers are advised to study an essay such as this in class and to make clear to the students why such writing is barely acceptable.

## MY BEDROOM

My room is the smallest in the house with the exception, of course, of the bathroom. It is a gaily decorated room of bright turquoise walls, outlined by startling yellow woodwork. The headboard and matching night tables, which I built myself, are of white pine; the desk and the chair are of some similar light wood. All this furniture contrasts neatly with the darker, blue background of the wall. In short, my bedroom is a standard-sized, standard-shaped, standard-coloured, room.

On most occasions, you could enter my bedroom and find it quite orderly. Perhaps there would be a very thin, unnoticeable film of dust on the light desk, but the desk would be neatly arranged wih multi-coloured

books and inside the drawers would be stuffed the papers and notes from which I must gain my enlightenment. The bed may be slightly deranged, but the bedspread would cover all that. The floor might be a little messy with the fluffy dust which collects under one's bed, but the large grey rug could soon hide that. The headboard would easily be kept neat, because, whenever I finished reading a magazine or a novel, I would remove such literature to the shelf in the upper reaches of my closet. Ah, my closet! It would be here that you might be disappointed, here in the "skeleton in the closet" of my room. In fact you would probably wonder how so much could be packed so tightly in so small an enclosure. On the buckling shelf above the clothes rack are stacked multitudes of ancient textbooks, jigsaw puzzles, badminton rackets, and battered old models of ships and airships. This is how my bedroom would strike your eye during the normal course of time.

During examination time, however, my bedroom dons a new personality. No longer is it the warm friend who holds me through the night, no longer is it my haven and my refuge. At this tragic time my bedroom becomes an impersonal surrounding like the inside of an office. My furniture is moved about so as to make pacing room for the pending hours of cramming, the desk is now piled with note-jammed textbooks, and my bed is deranged, the covers in a mangled heap lying unattended about the centre. During the period of study no one dares enter my bedroom—not even to clean it up—lest they misplace some important note or destroy some insignificant looking scrap of paper which might hold the key to my Algebra examination. My room degenerates into a paper-strewn dust-laden den, in which, little aware of its appearance, I plod diligently onward toward my goal.

Thus may one see my bedroom in two phases of appearance—my neat orderly room of everyday, or my dissheveled room of the era of panic of the night before an examination.

*Sample Essay No. 6—Poor*

This essay was seriously defective in style. The merit in the thought could not save it from failure. The essay was placed under twenty-four marks.

## COLOUR IN MODERN LIFE

Colour, whether or not we stop to realize it, plays a very important part in our modern living. Have you ever stopped to realize what an important roll colour plays in our everyday living? Twenty years ago colour was something that had not be thought of for anyone but women.

In the field of clothing for instanse, women had alway, or at least up until recently held almost a monopoly in bright coloured clothing. Now however if you were to go on any golf coarse or playground or beach

you would find men attired in pants whose colour ranged from navy blue to baby blue and pink. Women say this is a shameful state of affairs but they do not stop to realize that in the years past they worn colours some of which are far beyond the realm of realism. It is true that in twentys mens clothes had a touch of colour but this quickly faded out. If it had not been for the depression and the war I think mens clothes would have become more colourful long ago.

Colour has not alone been confined to clothes, through a careful study scientists have found that certain colours represent certain things. For instense they discovered that men who work in factories are more careful around machines painted red than those whose colour is conventional, also they have discovered that a brown box is much harder to lift than a green box of identical weight. This is all in the mind of the worker true, but if this can be done it shows the possibilities of colour in the future.

Colour, scientists have discovered, also plays an important part in our food. Where people who have volenteered to take certain tests were fed bluish steaks these people reported that the food lacked is characteristic taste. I am sure that I myself would not like to eat red marked potatoes or purple cabbage salad.

Sailors for years have used coloured flags to transmit messages whether they were storm warning or who the captain of the ship is. Colour on shipboard plays a very important part. When warning red is flashed danger is at hand. This is only one example of what colour means to a sailor.

Colour also means a lot to people who sell thing to the public. A manufacturer of a glass liquid cleaner for instance must consider a lot of things. First of all what colour would a housewife like the cleaner to be white, orange, pink, blue, or red. What colour can or bottle should be use, he must decide the colour of his label. All these things enter into the sales of a new product on the market.

Colour is also used to show our loyalty. In our clubs within our school we have our colours, our school has its colours. This continues up until we have the red white and blue to which everyone in North America shows his or her loyalty.

I is easy to see that have in the past as well as in the present placed a very great deal of support to colour. When we stop to consider the thousands of things that we use colour for now that we wouldn't have thought of twenty years ago, it is only then that we realize the wonderful oppertunities that there is for colour in the future.

A list of words frequently misspelled on past Departmental examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on papers in *all* subjects. The spelling authorized by any standard dictionary is accepted in the marking of the final examination papers.

abandoned
abandonment
accommodate
accustomed
achieve
acquaint
acquire
adequately
aeroplane (airplane)
aggression
aisle
alleviate
always
ambiguous
amiable
antecedent
apartment
conscience
conscious
continually
controlled
convenience
copyright
criticism
cruiser
curiosity
curriculum
definitely
desirable
despair
develop
dictatorial
different
feasible
feminine
foreboding
foreign
forgotten
forth
forty
friends
frivolous
fulfil
generously
gossiped
government
grateful

appears
arbitrary
athlete
audible
balloon
barrenness
beckoned
believed
beneficial
brilliant
buried
business
bustle
buy (bye, by)
callous
camouflage
Canadian
luxuries
magic
magician
magnificent
manoeuvre
mantel
marvellous
(marvelous, U.S.)
memento
minor
murmur
mutual
neutrality
nineteen
noisily
nonsense
noticeable
nowhere
occasionally
occurred
occurrence
of course
offered
omit
opinion
parallel
parliament
pastime
performance
personal

canvas
category
cereal (serial)
ceremonies
challenge
chaos
circumstances
clannish
coarse (course)
coherence
colonist
colourful
coming
comma
communication
comparatively
completely
professional
pronoun
psychological
pursue
questioning
quit (quite, quiet)
radical
really
receive
recognizing
recuperating
referred
relative
relevant
religion
resemble
resources
respectable
restaurant
rhyme
rhythm
ritual
safety
satisfactory
scene
screech
seize
sense
sentence
sentinel

grisly
hazardous
here (hear)
heroes
illiterate
illuminate
imagination
immaculately
immediately
immensely
immigrant
laboratory
later (latter)
lead (led)
leisurely
loneliness
loose (lose)
spectator
speech
stubbornness
succeed
successful
superintendent
temperamental
tense
than (then)
there (their)
to (too, two)
together
personalities
persuade
pertinent
planetary
plausible
pleasure
plural
populace
possessed
prairie
preceded
prefer
preference
preferring
presence
privilege
proceeding
toleration
torrent
tragedy
transferred
trapeze
travelogue
treacherous
tries
truly
tyrannical
uncontrollable
universally
separate
serene
sergeant
shining
shiny
significance
silhouette
similar
similarly
site
siz(e)able
skilful
skiing
slogan
socialite
solemn
source
unmercifully
until
useless
veritable
violator
visitor
weird
where (were)
whether (weather)
woman
women
writing
yield

*General Notes*

1. The précis is of great value to the teacher of English as a technique for fostering in students the ability to interpret prose and poetry, and to develop skill and accuracy in English expression. Précis work should be included in courses of study for all three grades.

2. It is recommended that teachers of Grades 11 and 12, as well as of Grade 13, give careful thought to training their students to avoid the weaknesses summarized in this memorandum.

(a) Close attention should be given to directives in the English literature section. Students need more practice in analyzing questions and in organizing and writing essay-type answers. Good class discussions must be followed by well-supervised written work if the student is to learn to organize his thoughts and to express himself with clarity, precision and care. Students who are not

given a sufficient number of mature writing assignments on the various aspects of the literature course from Grades 11 to 13 cannot realize their full potential on an English examination.

(b) Students should be given much practice in organizing and writing essays of all types: formal, familiar, and argumentative, descriptive, descriptive narrative, literary, editorial, and short story.

Courses of study in Grades 11, 12 and 13 should be organized to include the reading, studying, and writing of several types of essays each year.

The summary of major and minor errors, notes, and suggestions in this circular, with a few modifications, serve equally well for all three academic grades.

3. A more extensive supplementary reading programme with some emphasis on independent reference reading and research, now possible through enlarged library facilities in most schools, should provide a possible solution to problems of immature comprehension and inadequate vocabulary.

4. In order to provide facilities for literary essay assignments to pupils of Grades 11, 12 and 13, teachers are advised to build up the pupil reference sections of the school library in such fields as the novel and the drama.

5. While the objective test may be a useful means of testing certain small areas of term work, and for remedial work, teachers are cautioned not to over-use objective test techniques to the detriment of training in essay-type answers.

6. During the marking of term assignments, teachers are advised to discuss with their students variations between English and American spellings.

7. In a discussion of Shakespearean tragic drama, students are sometimes confused by the apparent conflict in the meanings of certain literary terms as used by critics. Climax may be defined as the point in a drama where the intensity of the emotions reaches a peak, and crisis as the turning-point in the action. Some critics use the terms "climax" and "crisis" interchangeably, but the Greeks referred to climax as an emotional point and the crisis as a structural one.

8. Teachers are referred to Curriculum RP-S4 English, pp. 21-23; 138-150, and Circular 58 (Grade 13 Reference Book List), for titles of recommended reference books.

# NOTES

# NOTES

# NOTES